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Note on Joseph Jay Deiss

Maynard Gertler

Joseph Jay Deiss, author of *The Roman Years of Margaret Fuller* (New York: Thos. Y. Crowell, 1969), died on April 10, 1999 at the age of 87 in Gainesville, Florida, where he had spent his winters on a small estate "in the woods" and also served, from 1983, as Adjunct Professor of Classics at the University of Florida. In the summer, he had long inhabited, and owned, the Wellfleet Oysterman's House where Thoreau lodged (1849) and revisited (1850), while walking the Great Outer Beach of Cape Cod—incidental to preparing his celebrated travel book of that name, published after his death, in 1864.

Coincidentally, a new edition of *Cape Cod* was issued by the Peninsula Press of Cape Cod in 1997, with an introduction by Deiss. I consider his introduction very fine. It exhibits a Thoreauvian respect for detail which befits the author of two novels, three distinguished biographies, and the archeological *Herculaneum: Italy's Buried Treasure* (Thos. Y. Crowell, 1966), published while he served as vice-director of the American Academy in Rome (1965-1969).

A copy of the "Introduction" is printed along with this note, with permission of the publisher.

Deiss also left two unpublished novels which he was refining at his death. A play based on his book about Margaret Fuller is being readied for production, as I write [August 1999].

Introduction to *Cape Cod*

Joseph Jay Deiss

[Reprinted with the permission of The Peninsula Press. The1997 edition of Cape Cod, *introduced as follows by Joseph Jay Deiss, is the third volume of The Coastline Collection, an imprint of The Peninsula Press.]*

Many people have asked me how it feels to live in the house of the Wellfleet Oysterman, made so famous by Henry David Thoreau and now in the National Register of Historic Places. "Do you sense Thoreau's presence?" they always inquire. And some people have wanted to know, "Can you hear the Newcomb ghosts rattling around in the eaves, behind all those little windows?"

It is true that the Oysterman chapter is the best-known in this book and, for that matter, perhaps the most popular in all Thoreau's works. The reason, of course, is its human interest. It was read to his compatriots back in Concord and (according to Ralph Waldo Emerson) provoked loud guffaws—no doubt in response to the description of tobacco-juice spatter on the breakfast cakes cooking in the fireplace.

Thoreau's own fame in our time has reached almost amazing proportions. One day a young man and woman knocked at my door—as Thoreau and Ellery Channing had knocked—and said in a single breath, "We have walked the great beach, like Thoreau, and now, please, we have come all the way from New Zealand to see the house of the Wellfleet Oysterman." Once in Amsterdam, while strolling along a canal, I noted a barge named *Henry David Thoreau.* And in Switzerland I watched a detailed television program about him.

Henry Thoreau's companion and intimate friend, poet Ellery Channing (of the famous Boston family), was an interesting character in his own right. He accompanied Thoreau not only on the 1849 expedition to the Cape, but again in 1855. He missed Thoreau's 1850 return to this house. Ellery was something of a dilettante. Married to the sister of the then-renowned Margaret Fuller, he nevertheless flitted like a butterfly from flower to flower—from, among others, his wife Ellen to Margaret's closest friend, Caroline Sturgis. Later, he became Thoreau's first biographer and was co-editor of the first edition of *Cape Cod.* Some of the descendants of the Channing-Fuller union eventually settled on Cape Cod.

Henry David and Ellery, standing high.

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on the ocean dunes, paused at the Truro-Wellfleet line and looked landward for a night's lodging. The once-forested land was bare, the trees having been sacrificed primarily to the fires of the salt works. Several houses around a pond were visible and easily accessible. At the first house, Joseph Swett's, no one answered. Then they climbed the hill to this house of John Young Newcomb and were reluctantly, even somewhat suspiciously, admitted.

Nowadays much more detail is known about the family of John Young and Thankful Newcomb, so vividly described by Thoreau. Newcomb explained that his great-grandfather had come to the Cape from England and settled in Wellfleet. The year was either 1630 or 1638 (the last numeral obscure in the old records). The house was built by John Young's father, William, probably about 1755. That date is confirmed by internal structural evidence. Unpainted, it was (according to the records) a farm house and was sited on a bluff overlooking Swett's Pond—now called Williams Pond for the family that eventually bought the property. John Young Newcomb was born in 1762, probably in the "borning room." William Newcomb died in 1795. On a map of 1857, found behind wallpaper in Provincetown, the house is plainly marked as *J.Y. Newcomb.*

The 1857 map also records a house in the valley, noted by Thoreau, labeled *G. W. Newcomb.* This house, subsequently destroyed by fire, was built by John Young in 1827 for his son George Washington Newcomb. The name reflects John Young's youthful admiration for Washington, as he made abundantly clear in his conversation with Thoreau. Both he and his father were supporters of the Revolution. He told of seeing Washington in the streets of Boston, remarking that Washington had "a pretty good leg as he sat on his horse."

John Young was not truly an oysterman by trade, but at 88, a retired ship captain, a "master mariner." Indeed, said Thoreau, he "had been about the world in his day." The records reveal how many shares John Young held in various ships still plying the seven seas. One was the schooner *Lydia* of Wellfleet, built in Hingham in 1784, in which he bought a five-eighths interest. The records also reveal that he had paid $26.50 for pew number 59 in the Congregational Church. He insisted to Thoreau he had not joined any sect, but "stuck to his Bible"; however, "his style of conversation was coarse and plain enough to have suited Rabelais," a remark revealing that although John Young Newcomb may not have read Rabelais, the same could not be said for Henry David Thoreau.

Among the modern visitors to the Thoreau House are classes of high school and college students. Some have seemed well-versed in Thoreau's various works; others, especially interested in his personal relationships. Many want to see the room where the suspicious-minded Thankful Newcomb had locked him in with Ellery Channing.

Recognizing this room is an easy task because shutters provide the answer. Only one room is fully equipped with indoor shutters sticking out of the wall. Thoreau called them "fireboards." Indeed they did rattle in the wind, as Thoreau said. And they still do. The formidable lock is hand-forged and probably was imported from England. Once it had been used on a much heavier and thicker door and most resembles the hardware in the earliest 1600s house of the Adams family in Quincy.

The house itself is carefully placed facing south by east to take full advantage of the winter sun. Down the hill in the valley, John Young laid out his garden, using seed taken from the wreck of the *Franklin* that spring. In the valley today is a gigantic cherry tree of a height and girth indicating that it, too, might have come as a seedling from the wreck.

Not long ago the Wellfleet Audobon Society organized a summer flotilla of canoes for passage through Gull, Higgins, and Williams Ponds, with a guide explaining the local flora and fauna. Once upon the waters of Williams Pond, the talk gives way to the story of Henry David Thoreau and his visit to this house of the Wellfleet Oysterman, seen perched high above the pond. It is just one chapter, the guide explains, in a whole book wonderfully revealing Cape Cod.

Indeed, all the other chapters are, in their own ways, equally rewarding to the attentive reader. Henry David Thoreau was far ahead of his own time as an ardent environmentalist, and perhaps our time, too. Rarely is it possible to find such harmony between man and nature. For this symbiosis alone, he deserves our thanks.

Joseph Jay Deiss
Wellfleet, Cape Cod
August, 1997

Nothing remarkable was ever accomplished in a prosaic mood. The heroes and discoverers have found true more than was previously believed, only when they were expecting and dreaming of something more than their contemporaries dreamed of, or even themselves discovered, that is, when they were in a frame of mind fitted to behold the truth.

Cape cod

President's Column

Elizabeth Witherell

It has been a privilege as well as a challenge to serve as Thoreau Society president for the past four years: it has certainly been a job in itself, and one that I have found entertaining and satisfying. While the Society has continued to grow and change in the ways begun almost a decade ago—as an active, vital organization must do—in many ways we have remained that "informal gathering" of Thoreauvians that Raymond Adams, Walter Harding, and others established almost sixty years ago.

When I became president in 1996 we were just beginning our involvement with the Thoreau Institute. In four years, the Institute became first a physical entity—two buildings in Walden Woods, one with a rich past, the other representing the state of the art in technology and in storing and providing access to books and manuscripts—and then a powerful resource for the study and appreciation of Thoreau and his times. The Institute is now developing a database which will include the Society's collection of Thoreauviana; world-wide access to our collection and to others at the Institute is the goal.

The Thoreau Society's regular publications, the *Bulletin* and the *Saunterer*, continue to inform and delight the membership, and we have added two exciting publishing initiatives: our reprint series and our sponsorship of Houghton Mifflin's "Spirit of Thoreau" series. We are indebted to all of the volunteer efforts that have made this possible. Brad Dean, Michael Berger, and Tom Harris have faithfully maintained the *Bulletin* as a source of new information on Thoreau and as a newsletter updating members on the Society's progress and upcoming activities. Ron Hoag, editor of the *Saunterer* from 1993 to the present, has expanded both its size and scope and has brought a professional quality to the publication that has enhanced the Society's reputation. I'm very pleased to announce that Richard Schneider will take over the editorship of the *Saunterer* beginning with volume 8 (fall 2000) and I know that this valuable journal will continue smoothly under his editorship. Many thanks to Joel Myerson and Tom Harris for their work on the reprint series. To Wes Mott, Vice President for Publications, and to all of the editors of the "Spirit of Thoreau" series, we owe a great debt; Martin Bickman, Laura Dassow Walls, and Parker Huber for the first series; Jeffrey Cramer, Robert France, and Joe Valentine for the upcoming series, and for the editors who will take on series to come.

As an organization, our strength lies in our members. We are, after all, a gathering of Thoreauvians from all walks of life, with varying reason to be drawn to Thoreau's life, works, and philosophy. Recognizing the Society's diversity, the Board and involved members have tried to establish a governance structure that allows our individual spirits to flourish while providing the stability any organization needs to fulfill its mission. With recent bylaws changes we believe that we have established such a structure.

We have also seen in recent years increasing participation in the Annual Gatherings. It is a thrill to see more members than ever before traveling to Concord from various countries, from all over the United States, and from in and around Concord itself. Our activities have increased in number and have included some wonderful new outdoor experiences and excursions that enhance the overall celebration of Thoreau. My thanks to all, staff members and volunteers, who have contributed to the enrichment of this annual summer event.

I want to thank the members of the Board for their generous contributions of time and effort during my term: I do not know a more dedicated, unselfish group. Thanks to committee members and to all who have involved themselves in Society activities and issues. Kathi Anderson and the staff of the Thoreau Institute have made and continue to make uniquely valuable contributions to the Society and to the study of Thoreau. Finally, not long after I became president, Tom Harris became the Society's chief administrator, and he and I learned our new jobs together. My deepest thanks to Tom: he's worth his weight in gold.

I can't imagine not being actively involved in the Thoreau Society, and I will serve on the Board for another year, as the bylaws specify. As some of you know, my primary reason for not standing for a final two-year term as president is not that I have tired of the job, but rather that I have taken on, with my husband, an even bigger challenge: on January 25 we adopted a baby girl from Viet Nam. I'm looking forward to introducing Lily, who was born on September 3, 1999, in Ho Chi Minh City, to Henry Thoreau, whom I've known for much longer.

Please Note...

The Concord Saunterer, n.s., 7 (1999), an expanded issue of over 250 pages, was mailed on May 16 to all members. Issues mailed to overseas addresses have been sent by surface mail due to the additional weight of the mailing. Protective envelopes were used for shipping overseas issues to avoid damage to the *Saunterer*.

Curator's Column

Jeffrey S. Cramer

The curator:
As the new curator of the Thoreau Archives at the Thoreau Institute, I bring over twenty-two years of professional library experience to the Thoreau Institute. As a life-member of the Thoreau Society, I bring a devotion to the life and work of Thoreau. As a scholar and a writer—my *Attending to Man: Thoreau on Freedom and Slavery* will be published by Houghton-Mifflin later this year—I bring a personal knowledge of the needs and requirements of researchers, whether that person is a scholar writing a book, a high school student doing a term paper, or a devotee of Thoreau with unfailing curiosity.

Our mission:
It is the continuing mission of the Henley Library to collect and preserve materials on the life and work of Henry David Thoreau, his contemporaries and his contemporary relevance. The holdings of the Henley Library are to be made accessible through the creation of a series of cataloging records and finding aids, thoroughly cross-referenced and, where possible, linked to digitized texts or images. As curator, I also provide reference services for both visiting and long-distance students, scholars and writers. A form was recently mounted on our website to facilitate this process.

Although a small portion (approximately 10%) of the collection can be cataloged quickly using shared cataloging databases, such as the Library of Congress or RLIN (Research Libraries Information Network), this accounts for the less-unique parts of the collection. Rare books, as well as manuscripts, correspondence, articles, realia, hand-written notes and marginalia by leading Thoreau scholars—items which are unique and which make this the most comprehensive collection of Thoreau materials collected in one site—must be organized and locatable in such a way as to make them useful to a researcher.

It is my ongoing initiative that catalogs and finding aids go to the item level, that if an item exists in the Archives it can be precisely located. Commonly, finding aids consist of lists of boxes, such as "Correspondence, box 1" or "Photographs 1920-1940." In the Harding collection alone are over 700 file folders relating to *Walden*, containing correspondence, newspaper clippings, articles, manuscripts, reprints, and photographs. It is the goal that *every* item in every folder be identified, but this will take time. In the interim, I hope to be able to mount on our website less-detailed but usable finding aids to some of the collections.

The collections:
The Thoreau Archives now houses eight collections, the first four below owned by the Thoreau Society:
The Raymond Adams Collection:
Thoreau manuscripts and first editions, volumes from Thoreau's own library, correspondence from Thoreau's acquaintances and early biographers, oral history projects Adams conducted with people who had known Thoreau in his life, and the Thoreau collection of Thoreau biographer, H. S. Salt.
The Walter Harding Collection:
Widely acknowledged as the world's leading authority on Thoreau, Harding gathered a collection of over eleven thousand items of Thoreauviana consisting of first editions and manuscripts, thousands of articles and pamphlets, art, records, microfilm and extensive correspondence from leading Thoreau scholars. It is recognized as the world's most comprehensive research collection on Thoreau.
The Roland Wells Robbins Collection: The archaeologist Robbins's field notes, photographs, and other documentation of the Thoreau site as well as other excavated and restored historic sites throughout the eastern United States.
Archives of the Thoreau Society:
Correspondence, articles, scrapbooks, and photographs relating to the Thoreau Society, as well as the papers of Francis H. Allen, editor of the 1906 edition of Thoreau's journals, and Allen French, historian of Concord.
The Paul Brooks Collection:
Natural history and environmental writing library of Paul Brooks, author of *The People of Concord, Roadless Area* (winner of the John Burroughs Medal), and *The House of Life*, editor-in-chief at Houghton Mifflin Company for twenty-five years, and editor of the Roger Tory Peterson Field Guides and of Rachel Carson's *Silent Spring*.
The Ralph Waldo Emerson Society Collection:
Monographs, offprints, maps, and Society business records, as well as handbooks, notes, and other items used by scholars in preparing various editions of writings by Emerson, as well as the Emerson Collection of scholar Merton Sealts.
The Scott and Helen Nearing Papers:
Documents spanning eight decades in the lives of Scott and Helen Nearing, the New England pioneers of homesteading, natural gardening, and sustainable living, and authors of such works as *Living the Good Life* and *Continuing the Good Life*.
Walden Woods Project Collection:
Isis Fund/Walden Woods Project Archives and collection of environmental literature and Thoreauviana.

Some highlights of the collections:

- Original manuscript of Thoreau's "Sir Walter Raleigh." This second draft from 1843 is one of the few complete Thoreau manuscripts extant.
- Four sets of the 1906 Manuscript Edition, limited to 600 copies, the first volume of each 20-volume set containing an autograph manuscript bound in. Set #548, in the Walden Woods Project Collection, was extra-illustrated with 20 watercolor frontispieces and 132 pen-and-ink drawings by the American etcher, William J. Wilson.
- The Maxham daguerreotype, taken in 1856, is one of the three images resulting from Thoreau's sitting for Benjamin D. Maxham on June 18, 1856. There are only four known photographic images extant.

How can you help?
There are several ways that you can help. One of the reasons the Walter Harding Collection is so full is that friends and colleagues all over the world would send him items of interest. When you see a Thoreau-related item, please let us know. Don't assume we know about it.

Also, let me know what you want or need. Make recommendations for prioritizing processing. It can't all be done at once, so tell me what you think needs to get done sooner rather than later. Take a look at the research collections part of the website (at www.walden.org/institute/) and suggest ways of making it better.

I am available from 8:00 to 4:00 Monday through Friday and can be reached at: Jeffrey S. Cramer, Curator of Collections, Thoreau Institute, 44 Baker Farm, Lincoln, MA 01773-3004. Fax: 781-259-4710. Phone: 781-259-4730. E-mail: Jeff.Cramer@walden.org

Book Review: *Transcendental Wordplay*

Randall Conrad

Michael West, *Transcendental Wordplay: America's Romantic Punsters and the Search for the Language of Nature.* Athens: Ohio University Press, 2000. 502 pp. $59.95. Cloth.

[Editor's note: Michael West will be speaking at the 2000 Annual Gathering of the Thoreau Society in Concord, Mass., on Friday night July 14 at the Masonic Temple in Concord Center, at 7:30 pm.]

Readers who have encountered Michael West's often-cited 1974 study of Thoreauvian pun-making probably remember its elevating itinerary.[1] Beginning in the bog of an excremental vision he ascribes to Thoreau, West argues persuasively that Thoreau's horror at his own consumptive constitution led him to develop strategies for purifying body and spirit, for living life "as a heroic game" in the face of death. His foremost strategy, of course, was to write. Forging an idiom to sustain his undying voice was the culmination of Thoreau's "ascetic heroism against dirt, disease, and death." Viewing language as "the mode of man's immortality," Thoreau would re-create American English, extending its resonance with an extraordinary seasoning of etymological joking.

Transcendental Wordplay is a double feature-length version of that influential article, now expanded to account for the wide-ranging wordplay in all American Renaissance authors (core, fringe, pre- and post-). Joining Thoreau in the lineup are Emerson (the "gentle twists" in his prose were "not quite puns in themselves but akin to satiric wit"), Hawthorne, Melville, Whitman, and Dickinson, with cameos by Poe as well as Irving, Cooper, and others.

Yet if this extraordinary book has a central figure, it is still the philosopher of Walden and the masterwork he wrote. (In fact, West's 1974 piece reappears, updated, as the concluding chapter.) West argues, and few will disagree, that "*Walden* cannot be fully understood except as the chief literary monument of the etymological fervor that permeated the American Renaissance."

Beneath that monument, West's patient excavations uncover a foundation. To sample the full "etymological fervor" sweeping the nation, *Transcendental Wordplay* devotes exhaustive, sometimes exhausting, pages to the eighteenth-century European philosophers who originated modern linguistic thought. Even more pages are dedicated to the minor philologist-pedagogues who flooded early-nineteenth century America with competing spellers, grammars, dictionaries, thesauri, joke books, lexicons, "synonymies," etymologies, and modest proposals to remake the mother tongue or invent a new one. (I will not soon forget meeting James Ruggles, an Ohio thinker whose proto-esperanto-"Viszpxns langzdxr hcktyonpxs skriptzport spegszbxr felhxr"—never caught on.)

Established criticism tends to discount these rustic bookworms, whose speculations on words and their origins fed faddish philologies far and wide. To the contrary, West insists that it was precisely the degree of fantasy, of illogic, in their pre-scientific theories of language that opened American Renaissance minds to the poetic potential of American speech.

America's decades-long "pundemic" originated, West explains, in a fertile matrix: the mechanistic language lessons inflicted on schoolchildren; the new republic's impulse to create a fresh national language (variously imagined); philologists' "unscientific yet imaginative" (and theologically tendentious) search for the Ur-language of humankind; vivid folk etymologies; and a consuming passion for wordplay shared by citizens in every walk of life.

"Shall I not have words as fresh as my thoughts?" Thoreau pondered during the revision of *Walden*.[2] Exploring Thoreau's fascination with comparative philology, West documents the strong influences of Scottish commonsense philosophy, French Enlightenment intellectuals like Charles DeBrosses ("Though many of his etymologies were erroneous, just as many were true and illuminating"), and the British philologists Tooke, Trench and Whiter. (Whiter's 2,700-page demonstration "that languages . . . are derived from the Earth and the operations, accidents, and properties belonging to it" influenced Thoreau's treatment of the clay-and-sand railroad cut in *Walden*.)

This hefty book offers none of the usual checklists, makes no effort to systematize system-resistant domains of verbal fun. Larded with authorial drollery, *Transcendental Wordplay* is an organic, dynamic *summa punnologica* that practices what it analyzes. West shows us Whitman rummaging in a midcentury etymological textbook to come up with the raw stuff of his poem "There Was a Child Went Forth." He shows us Thoreau following trains-within-trains of thought during revisions of *Walden*'s famous pickerel passage until it reaches its final crystalline density.[3] In the latter case, West acknowledges the lead of pickerel passage pioneer Gordon Boudreau, whose 1974 explication is credited in the book's copious endnotes.[4] (West is grandly open about acknowledging specific debts to pun-dissecting predecessors.)

Did I mention humor? *Transcendental Wordplay* offers puns, squibs, jokes, and every so often an unruly set-piece. For reading aloud, try West's word-perfect imitation of a sportscaster's play-by-play narration as quarterback R. W. Emerson fields a winning touchdown for America. West's most focused satire, however, is reserved for the bookworms he knows best—twentieth-century *Homo academicus*. With sly humor, he depicts Perry Miller eternally obliging American Studies scholarship by grafting the American Renaissance onto New England Puritan roots in place of its natural European ones: "At a stroke the terrors and icy beauties of Calvinism were decorously muted for undergraduates, while by marinating that old-time religion in typology and [Jonathan] Edwardsean aesthetics Miller made it palatable to literati leery of church." The humorless we shall always have with us; for the rest, there is West's verbidextrous contribution to literature.

Notes

1 "Scatology and Eschatology: The Heroic Dimensions of Thoreau's Wordplay," *PMLA* 89 (October 1974): 1043-64.

2 *Journal*, 7 Sept. 1851.

3 "The Pond in Winter," paragraph 5.

4 "Thoreau and Richard C. Trench: Conjectures on the Pickerel Passage in *Walden*," *ESQ* 20, no. 2 (1974): 120.

A Lot in the Woods: Results of the First Annual Thoreau Pun Survey

Randall Conrad

Randall Conrad directs the Thoreau Project for Calliope, Inc.

If only to wake my neighbors up, I wish to herald the publication of Michael West's *Transcendental Wordplay* (Ohio UP) by announcing the results of the First Annual Thoreau Pun survey. Readers were invited to submit their favorite wordplay by Thoreau, minor or major, with or without comment.

My interns sorted the deluge of replies into ten categories. In each one, we chose the top entries. I first submitted these to the humor contest run by my community weekly, the *Plains Tribune*, figuring at least one of them could win the prize. Unfortunately, no pun in ten did.

Fortunately, the *Bulletin* agreed to run the listing. To the many who responded, many thanks—and watch for details of next year's survey. The top ten:

10. Body language. *"The standing army is only an arm of the standing government"* ("Civil Disobedience," first paragraph). Contributor Suzanne Tureter comments, "All those standing (*foot?*) soldiers turn into a single arm as Thoreau zooms out to a bigger picture, I glimpse the full extent of the Body Politic here—and it's male. Consider the manly profile of expansionist warfare in Thoreau's further allusion to the Mexican War a few lines later—our politicians have been 'using the *standing* government as their *tool*.'"

9. Special Category: Possible Puns. *"His Joe Polis's common word was 'Sartain.'"* François Specq, a French translator of *The Maine Woods*, queries as follows, à propos of the foregoing sentence in "Chesuncook" (Princeton edition, p. 107): "I take 'Sartain' to be a mispronunciation of 'certain.' But, though Thoreau published 'Chesuncook' in the *Atlantic Monthly*, could there be an allusion to *Sartain's Magazine*, in which he had published 'Ktaadn'?"

Nice point, François. He sartainly didn't have to look very far for a distorted spelling to represent Joe's accent. And Thoreau must have savored the homonymity later on, during his famous quarrel with the *Atlantic's* editor, James Russell Lowell, over his high-handed handling of "Chesuncook."

And what about Joe Polis, of all surnames? We'll bet Thoreau enjoyed the similarity with *polis*, the Grecian city-state and prototype of democratic civilization (in Latin, *civis*). Whether or not Thoreau chose "Polis" from among the several ways to spell Joe's name (also seen as Polus and Porus), he must have relished the irony, since he perceived in his Penobscot guide those *civilized* virtues long relinquished by most Anglo-Americans.

8. Favorite Folk-Etymology. From Chongbuk National University in Chongju, Korea, Inho Yoo, the Director of the English Education Department, writes that his most fun pun, in "Walking," is Thoreau's derivation of *saunterer* from either "Sainte-Terrer," a seeker of the *Sainte Terre* or Holy Land, or else *sans terre*, without land, hence "equally at home everywhere." (For the record, pedestrian etymologists lean toward Middle English *santren*, to muse.)

Professor Yoo, who has been translating *Walden* into Korean with his students, tells me he will be the Korean translator of *Uncommon Learning: Thoreau on Education*, one in the recent Houghton Mifflin trilogy sponsored by the Thoreau Society.

7. Puns You Get When You Hear Them Spoken, But You Might Not Notice Them In Print. This from Prof. Richard J. Schneider at Wartburg College in Waverly, Iowa: "My favorite—one that Walt Harding always enjoyed also—is the one that most people miss in the second paragraph of 'The Ponds' in *Walden*: An unlucky fisherman who has caught nothing since morning finally concludes that '*he belonged to the ancient sect of Coenobites.*'" Hint: soft "c," and pronounce the diphthong as "ee."

6. Puns You Get When You See Them In Print, But They Don't Come Across When Spoken. *"Really, there is no infidelity, now-a-days, so great as that which prays, and keeps the Sabbath, and rebuilds the churches . . . One is sick at heart of this pagoda worship"* (*A Week*, "Sunday," paragraph 42). Penny Medrasco of New Bedford, Mass., says that after staring at this passage a while, she found the pun by underlining just three consecutive letters.

Pursuing Thoreau's crusade, Raymond Tripp, emeritus professor of English at the University of Denver, found a gem in *Walden*: "I'm sure someone has hit upon *agri*-culture, i.e., 'agree-culture,' as a take-off on Christianity as something of an institutional conspiracy, etc." ("Economy," ¶ 56; both the italics and the hyphen are Thoreau's).

We can't *agri*, Ray—you may be the first. Nobody else in this year's survey submitted it, and although practically all checklists and annotators include this dissected polysyllable, few explicate the word and none hear what you hear.

5. Puns Created By The Mere Addition Of An Intensifying Prefix. Rainier Cox of St. Johnsbury, Vermont, thinks that "*What Befell at Mrs. Brooks's*" is a slick title for Thoreau's slapstick narrative of one person after another losing their footing in puddles, in his journal for 19 March 1856 (VIII, 212). (By the way, that's the same Mrs. Brooks that Sandra Petrulionis profiled in the winter 1999 *Bulletin*.)

4. Homonyms, again. *"Furniture! . . . Pray, for what do we move ever but to get rid of our furniture, our* exuviae; *at last to go from this world to another newly furnished, and leave this to be burned? It is the same as if all these traps were buckled to a man's belt, and he could not move over the rough country where our lines are cast without dragging them,—dragging his trap. He was a lucky fox that left his tail in the trap"* ("Economy," ¶ 88).

Debra Kang Dean has pointed out that this wordplay in *Walden* involves two homonyms: *trap(s)* (possibly derived from Old French *drap*, cloth) and *trap* (from Middle English *trappe*): "Thoreau refers to personal inheritance and property first as fetters and baggage, then as *traps*, until at length the denotative (though less familiar) meaning of the word *traps*—personal belongings—acquires the connotations of its more familiar homonym."

Ms. Dean's *News of Home* (1999) was selected for publication in BOA Editions' "New Poets of America" series.

3. Métaphore filée. *"If he had had any journal advocating 'his cause,' any* organ, *as the phrase is, monotonously and wearisomely playing the same old tune, and then passing round the hat, it would have been fatal to his efficiency"* ("A Plea for Captain John Brown," paragraph 56.).

Samuel Lachise of Québec City remarks that Thoreau is playing one *organ* in two registers. As the word shifts from *instrument of communication* to the concrete meaning of *church-organ*, why, there we are, seated in the pew, solicited for our offering and listening to the instrument's (and preacher's) insufferable wheeze.

2. Something about politicians. *"At Passadumkeag we found anything but what the name implies,—earnest politicians, to wit . . . men who talked rapidly . . . endeavoring to say much in little . . . but always saying little in much"* (*The Maine Woods*, Princeton edition, p. 8).

Kerry "Kix" Labrescia of Minneapolis sent in this favorite, a few pages into "Ktaadn," followed by a comment: "The politician as *keg* seems to have an honorable precedent in American campaign mudslinging. When John Hancock stood for governor of Massachusetts in 1787, opponents derided him as 'the empty barrel.'"

1. An Expert Opines. We dared to ask the author of *Transcendental Wordplay: America's Romantic Punsters and the Search for the Language of Nature* to share his favorite. Though he found the "challenge too painful, or punfull," Professor West sent his explication of a short passage in the Journal that he believes illustrates one function of Thoreau's double entendres (pp. 211-12 in *Transcendental Wordplay*): *"'When I criticize my own writing I go by the scent,'* Thoreau claimed (8 May 1852). 'By it I detect earthiness.' Puns are, appropriately, pungent. Far from being merely clever, Thoreau's wordplay often provides the earthiness that anchors a more ethereal insight. Here is the Journal entry:

> For years my appetite was so strong that I fed—I browsed—on the pine forest's edge seen against the winter horizon. How cheap my diet still! Dry sand that has fallen in railroad cuts and slid on the snow beneath is condiment to my walk. I ranged about like a gray moose, looking at the spiring tops of the trees, and fed my imagination on them,—far-away, ideal trees, not disturbed by the axe of the woodcutter, nearer and nearer fringes and eyelashes of my eye. Where was the sap, the fruit, the value of the forest for me, but in that line where it was relieved against the sky? That was my woodlot; that was my lot in the woods. The silvery needles of the pine straining the light. (3 December 1856).

"What an aesthete this Yankee was! His strong appetite was actually the finicky taste of a sensory epicure. He has affinities with the American luminists and other such painters. Here he ranges the woods less like a moose than like James McNeill Whistler, composing monochromatic landscapes by squinting experimentally. With a Japanese delicacy, the pines are brushed in as a line against the sky. As their tops blur into ideal trees and into his eyelashes, we may well wonder 'where was the sap . . . of the forest.' The passage risks over-refinement, as it risks a certain woodsman-spare-that-tree sentimentality.

"What pulls it back from both is the penultimate sentence. Its marvelous pun emphasizes that binocular vision keeps this observer from being imprisoned by his carefully cultivated perspectives. The joke is not only ingenious but earthier than anything else in the passage. The aesthete who strains his light through pine needles is the same homely soul who enjoys a cheap diet. Yes—this man saw a lot in the woods."

Annual Gathering 2000 Schedule

Thursday, July 13

8:30-11AM· Walden Pond Activities
Thoreau Institute Tour
9AM Walking Tour of Concord
2-3:30PM· Workshop Session I
A. Thoreau 101 and the Thoreau Society
B. Photography Workshop (V. Bachelder)
C. On Dramatizing Thoreau (C. Wilbert)
7:30-9:30PM· "Thoreau's House at Walden" an illustrated lecture by W. Barksdale Maynard

Friday, July 14

9-10:30AM· Panel Discussion I: "Everyday Transcendentalism" sponsored by the Ralph Waldo Emerson Society: Ronald Bosco and Joel Myerson, "The Emerson Brothers: A Family Portrait;" Ronald and Mary Zboray, "How Ordinary New Englanders Received the Works of Emerson and Thoreau;" Phyllis Cole and Jayne Gordon, "The Emersons in Their Neighborhood"
1-2:30PM· Workshop Session II
A. "Conversation on 'Where I Lived'" (Barry Andrews)
B. "Thoreauvian Digressions" (Fred Burk)
C. Concord Library Presentation (Leslie Wilson)
3-4:30PM· Panel Discussion II: "Concord, Thoreau, and Anti-slavery" Chair: Noelle Baker; Gary Collison, "The Underground Railroad in Concord;" Robert Hudspeth, "Thoreau and Antislavery in the Correspondence;" Sandy Petrulionis, "The Concord Female Anti-Slavery Society: Those Women behind Those Men"
5:30-7:30PM· Lobster Dinner
8PM· "The Life of Words: Artistic, Scientific, and Psychosexual Grounds for Thoreau's Punning" Michael West

Saturday, July 15

7AM· Memorial Walk at Walden Pond
9-11AM· Annual Business Meeting
(open to all members/no registration required)
11:30-1PM· Reading: "Life without Principle"
1-2 PM· Workshops for Committees
2:30-4PM· Panel Discussion III: "Thoreau's Late Natural History Writings" Chair: Bradley P. Dean; Panelists: Michael Berger, Laura Dassow Walls, Robert D. Richardson, Jr.
4:30-5:30PM Reception w/Daniel Botkin
5:30-7:30PM Pasta Dinner
7:30PM· Keynote Address: Daniel Botkin, "An Ecologist Looks at Thoreau: Thoreau as a Guide to a New Compatibility between Civilization and Nature"
book signing, exhibits, & refreshments

Sunday, July 16

8AM Estabrook Woods Walk (S. Ells)
9 AM-2PM Mt. Auburn Cemetery

**Asterisk indicates events included in your registration fee.*

For full details contact us at (781) 259-4750; ThoreauSociety@walden.org; or

walden.org/society

Notes and Queries

A Good Cause that may interest Thoreauvians: Sholan Farms is the last remaining apple orchard in Leominster, Massachusetts, the city that advertises itself as the birthplace of Johnny Appleseed. The owner of the orchard is an out-of-stater who intends to sell it off for real estate development. A preliminary subdivision plan for 178 single family homes has been filed with the city. The city has the right of first refusal and intends to buy the orchard in order to preserve it as an appropriate landmark honoring the town's famous native son. The city has until June of 2001 to raise the funds. It is working on fundraising with the state and various businesses and interest groups. The public may contribute by sending checks, made out to the "Sholan Farms Donation Account," to Mayor Dean J. Mazzarella, 25 West Street, Leominster, MA 01453. In addition, a local candle maker is working with the city, offering Sholan Farms Baked Apple Candles for the price of $10, with $4 of each candle sold going to the Sholan Farms account. The candles may be ordered through the mayor's office (phone: 978-534-7500). Further information is available at the City of Leominster internet homepage, <www.ci.leominster.ma.us/>.

Steve Ells announces two web sites devoted to Estabrook Woods. One site <www.estabrookwoods.org> is sponsored by a group of Middlesex School alumni, who hope the school reconsiders its development plans for the section of Estabrook Woods under its control. The other site < http://home.earthlink.net/~steveells> has been mounted by Steve himself. A work in progress, it will include not only information about the proposed Middlesex School development in Estabrook, but also Thoreauvian material about what he called the Easterbrooks Country and information about the history and archaeology of the Estabrook Woods. When you get to the first page of Steve's site, you may have to click on "webdocs" to enter the site itself. Both sites include maps and photographs. Steve welcomes suggestions and can be reached at <sfe@post.harvard.edu> or <sfe@aol.com>.

Philip Cafaro notes this description of Thoreau's Walden project in the just-published *Concise Routledge Encyclopedia of Philosophy*—"[Thoreau's] project is to report sincerely and unselfconsciously a life of passion and simplicity, using himself as a representation of basic human needs and prospects. Influenced by Plato's 'Republic,' Thoreau gives an account of some basic human needs, such as food, shelter and society."—and wonders whether an account of two years in the woods rewritten seven or eight times can be called reporting "unselfconsciously."

Bob Hodge reports that a new book of Beat writer Jack Kerouac's early writings, *Atop an Underwood*, has been published (Viking, 1999), and it is edited and introduced by Paul Marion, who went to Lowell High School with Bob. Lowell resident Kerouac is described in Marion's introduction as having read Emerson and Thoreau as a teenager, among other literary influences, and specifically it is reported that "He read Emerson's essay 'The Poet' and Thoreau's *Walden* and later imagined living in a hut like Thoreau, high atop Christian Hill overlooking Lowell. Analyzing himself in 1941, Kerouac explained why he was a poet: 'He is a man, so he does the most man-like thing and writes for his fellow men.'"—which sounds a bit like the explanation of a New England Transcendentalist. In fact, in a section from 1943, called in this collection "The Wound of Living," Kerouac wrote, "Reading this might suggest to someone that I am a New Englander. I am a New Englander. . . . a New Englander removed. Unlike Emerson and Thoreau, my real roots are not set in New England, though I was born there; my roots come from Brittany and my people were hardy fishermen, like those in Synge and Loti. But there is something about the landscape, the weather, the face of New England, where I was born, that has brought out the Transcendentalist in me through the earlier years of my life. For this reason, I call myself of the New England tradition, because my style is New England, my muse aims at simplicity and frankness, and I love pine forests and pure thought" (pp. 230-31). A skimming of the text netted these bits on Thoreau as well: from a poem called "America in the Night": "Sibelius, tell us about Nature! / And you brave Waldo—/ And thou also Thoreau./ Tell us about the dark forest in the night— / Patient, untelling, and wise" (p. 124). In a piece entitled "Beauty as a Lasting Truth," Kerouac writes, "These beauties, which can only evidence themselves to men of heroic proportions (Thoreaus, Melvilles, Dostoevskys) are the great beauties. They sustain and make for life—without them, a man may never know that life is truly worthwhile (divested from the time-worn shibboleths and metaphysics, those superficial attempts to rationalize our stay on earth.)" (pp. 226-27). Of course there is much evidence of the influence of Whitman in Kerouac's writing, but these testimonies to the early and lasting influence of Thoreau are interesting to find in this new Kerouac volume.

A recent eBay item for sale: a Lionel #2407 Santa Fe 0-27 toy passenger train car named "Thoreau." Another eBay item is listed as "DJEMBE-Thoreau's African Drum, 9.5x7": "Move to the beat of a different drummer with this great sized Senegalese djembe." It's a good looking drum, but it's not clear how it became Thoreau's.

Austin Meredith reports that Charles R. Anderson died of pneumonia in Charleston, SC, on November 5, 1999. Anderson was a professor of American literature at the Johns Hopkins University, and was the author of *The Magic Circle of Walden*, as well as the editor of a couple of volumes of selections from Thoreau's Journal and essays. Professor Anderson was 97.

Austin also notes that Michael Witherell, Director of the Fermi National Accelerator Laboratory in Batavia, Illinois, quoted Thoreau in a letter to the *New York Times* printed on March 12, 2000. In the letter, Witherell commented on the astronomical search for dark matter, an enterprise prompted by the strange fact that at present scientists can locate only about ten percent of the calculable mass of the universe, and summed up his observations with Thoreau's observation: "Yet farmers' sons will stare by the hour to see a juggler draw ribbons from his throat, though he

tells them it is all deception. Surely, men love darkness rather than light."

The new children's book, *Henry Hikes to Fitchburg*, written and illustrated by D. B. Johnson (see our current *Bibliography*), was reviewed February 26 on National Public Radio's *Weekend Edition* by children's book author and NPR commentator Daniel Pinkwater, in an interview with *WE* anchor Scott Simon. To hear the interview, go to the NPR internet homepage at <http://www.npr.org/> and do a keyword search with an appropriate phrase such as "Henry Hikes." With audio capability you can listen to the whole interview/review with Pinkwater, who waxes enthusiastic about the book, which he says has "the finest illustrations [he's] seen in years and years and years." Pinkwater thinks the illustrations, done without showing off by "an educated artist," and including echoes of such artists as Thomas Hart Benton and Kandinsky, are good for young readers, who "find out that things can be depicted like this," which is to say in a cubist-inspired, somewhat modernist style, which others might think not quite the right style for this story. But regardless of how you take the illustrations, the content captures Thoreau's spirit and ideas splendidly, making the book a great introduction to Thoreau for children. The book was inspired by and illustrates this passage from *Walden*: "One says to me, 'I wonder that you do not lay up money; you love to travel; you might take the cars and go to Fitchburg today and see the country.' But I am wiser than that. I have learned that the swiftest traveller is he that goes afoot. I say to my friend, Suppose we try who will get there first. The distance is thirty miles; the fare ninety cents. . . .Well, I start now on foot, and get there before night; . . .You will in the meanwhile have earned your fare, and arrive there some time tomorrow, or possibly this evening, if you are lucky enough to get a job in season. Instead of going to Fitchburg, you will be working here the greater part of the day."

Michael Gaughn writes to bring to our attention a recent article that has made a bit of a splash in the culture. Bill Joy, cofounder and Chief Scientist of Sun Microsystems and a leader in the high-tech business, has written a cover piece for the April *Wired* in which he quotes Thoreau twice. Joy's article, "Why the Future Doesn't Need Us," a reconsideration of the risks of technological development in the merging of genetic science and computers, cites Thoreau's ideas on becoming the tools of our tools and on being "rich in proportion to the number of things which we can afford to let alone." Joy has been interviewed by Charlie Rose on PBS and in other news and commentary outlets subsequent to his essay's appearance.

M. A. Fischette, of Clyde, NY, reports chancing upon a reference to Thoreau by poet Gary Snyder in a book called *Buddhism and Ecology: The Interconnection of Dharma and Deeds*, edited by M. E. Tucker and D. R. Williams. On pages 328 and 331, in a chapter on the Buddhist philosophy of nature, Snyder draws connections between Thoreau's concept of the wild and the Taoist concept of the Tao and the Buddhist concept of Dharma.

Jeff Cramer forwarded an announcement of a conference held May 11-14 at Yale University. The conference, "The Good in Nature and Humanity: Connecting Science, Religion, and the Natural World," featured speakers Wendell Berry, Terry Tempest Williams, Joseph Bruchac, Ursula Goodenough, Paul Gorman, Stephen Kellert, Lynn Margulis, and others. Information is available on the Web at <www.yale.edu/natureandhumanity/>.

Brad Dean reports that a Concord area resident wishes to build a replica of the boat the Thoreau brothers took on their famous journey upon the Concord and Merrimack rivers, with a view toward reenacting the journey for a television special. Any ideas for how to find plans for the design of the boat, or any hints or clues for its construction, no matter how far-fetched these may seem, are strongly encouraged by Mr. Dean. Please contact Brad with any ideas at the Thoreau Institute, 44 Baker Farm, Lincoln, MA 01773; e-mail at <Brad.Dean@walden.org>.

This is a strange one: Nancy L. Rosenberger, a teacher at Conestoga High School in Berwyn, Pennsylvania, shares a letter she received from a former student, Jeff Taylor, who was traveling in Europe in the fall of 1996. In the Czech Republic, Jeff and friends knocked on the door of a Franz Kafka museum located in a former home of the famous surrealist writer. There being no response, Jeff turned to join his group, already further down the road, when he felt a tap on his shoulder and turned to face a middle aged woman standing in the doorway, who promptly began to speak to him in English with no discernible accent to an American ear. This surprised Jeff, as he had not to his knowledge spoken within her hearing. The woman said, "I'm sorry, we're closed right now. But if you could return this to Walden Pond, it would make Franz very happy." And then, with no further explanation, she dropped a stone into Jeff's hand, stepped back, and shut the door. She could not be raised again despite the shouts and furious banging on the door by Jeff and his unbelieving companions. Unable to make heads or tails of this surrealistic moment, Jeff, wishing to "make Franz happy" and to respect the request of the strange woman, finally sent the stone to Nancy, remembering that she had once told her class about leaving a stone on behalf of her students at the cairn next to Thoreau's Walden cabin site. Nancy has recently faithfully discharged this commission, and visited the Thoreau Institute to pass along Jeff's letter and story. We trust Franz is happy with the outcome, especially for the Kafkaesque way the transaction was conducted. Note to Jeff: don't think about it too much.

Wendell Glick writes from Minnesota with information about two books related to Harvard philosopher Henry Bugbee. Bugbee's *The Inward Morning: A Philosophical Exploration in Journal Form*, newly released in paperback, is described by Edward F. Mooney in the "Introduction" as "'continental philosophy' in its conceptual and thematic bent, but . . . also heir to Thoreau's essay 'Walking.'" A Bugbee festschrift, *Wilderness and the Heart*, features an initial essay by Daniel W. Conway, "Answering the Call of the Wild: Walking with Bugbee and Thoreau" (see the current Bibliography). Both books are published by the University of Georgia Press.

Movie critic Roger Ebert, in *USA Weekend* May 14-16, 1999, explains the meaning of the *v* phrase "May the Force be with you" by saying, "It is a place holder for a more evolved philosophical statement that will emerge if and when Thoreau is reincarnated and directs a movie."

The Concord Free Public Library has posted online descriptions and images of Thoreau's surveys. The homepage URL for the CFPL is <http://198.112.12.245/cfpl/>. Then click on "Special Collections," and then "Thoreau Surveys."

Melanie LaFleur, an English teacher at a Louisiana high school, would like to make contact with Colleen Dewhurst, her own high school English teacher who profoundly influenced her, and who Melanie knows was once a member of the Thoreau Society. Can anyone help Melanie find Colleen Dewhurst? Please contact Melanie LaFleur at Many High School, 100 Tiger Drive, Many, LA 71449; tel. (318) 256-2114; or by e-mail at <lafleur@radar.sabine.k12.la.us>.

In November 1999, Walden Woods was named one of twelve Last Chance Landscapes by Scenic America, a national environmental organization dedicated to the protection of America's beauty and the preservation of its landscapes and communities. The selected landscapes are places of special beauty or distinct community character. Each is endangered and each has the potential of being saved. Walden Woods is the only site in New England to receive this designation. The Walden Woods Project is working to ensure that environmentally sound land-use decisions are made regarding the Concord landfill near Walden Pond. The landfill is currently closed, but various proposals have been entertained for this site, not all of which would make good ecological sense. The Walden Woods Project has developed a restoration plan for the site, in cooperation with the Massachusetts Department of Environmental Management. For further information, contact Kathi Anderson of the Walden Woods Project at (781) 259-4700.

Karen Kashian spotted a list of "Merge-Matic Books," the result of a contest sponsored by the *Washington Post*, in which contestants were asked to combine the works of two authors and provide a suitable blurb. The winner was *Fahrenheit 451 of the Vanities*, in which an 80's yuppie is denied books. He does not object, or even notice. Under Honorable Mentions comes *Where's Walden*: "Alas, the challenge of locating Henry David Thoreau in each richly-detailed drawing loses its appeal when it quickly becomes clear that he is always in the woods." The Thoreau entry was submitted by Sandra Hull of Arlington, Virginia. We wonder if *Where's Walden* was ghost-edited by Leo Marx, who thinks the appeal of Thoreau's later writing diminishes in proportion to its increased emphasis on the natural scene.

Jim Dawson noticed an announcer in a recent Dodge Intrepid commercial saying "It's the beat of a different drummer" to drum music in the background. The different drummer image crops up again in the February 2000 *Smithsonian*, in the article "Redefining Robots," which runs a subtitle reading "at his laboratory in Los Alamos, New Mexico, researcher Mark Tilden creates machines that march to the beat of a different drummer." In the 31 January 2000 issue of *Time Magazine*, the "DotComGuy," who is living for a year confined to a house, ordering everything he needs to live over the internet, is described (with what justice we'll leave it to you to say) as "a switched-on Thoreau at a virtual Walden Pond," engaged in a "stunt to teach mankind that the age of e-commerce is here—and that it is good." Jim comments: "Thoreau mentioned some wanted to hook Concord's water supply into Walden Pond, thus getting their Walden by the turn of a cock. Now, one can get their Walden apparently [or, virtually] by the click of a mouse."

Strawberries may almost be considered a fruit of the spring, for they have depended chiefly on the freshness and moisture of spring, and on high lands are already dried up—a soft fruit, a sort of manna which falls in June, and in the meadows lurks at the shady roots of the grass.

Wild Fruits

Calendar

July

Massachusetts

13–16

Thoreau Society Annual Gathering

Full registration materials are available on the Society's web site at <www.walden.org/society> or by calling (781) 259-4750.

Please note that lodging registrations for the Concord Academy are due June 10. Couples, please call for a reduced rate. You may reserve your lodging at the Academy by calling (781) 259-4750.

16–19

"Voices of Change: Louisa May Alcott & Cultural Reform"

The Orchard House 2000 Summer Conversational Series. Extend your trip to the Annual Gathering and take part in this series at Orchard House. A series of events focused on 19th-century reform movements. Includes lectures, conversations, walking tours, performances, and a distinguished panel of scholars. For more information contact the Orchard House at (978) 369-4118 after April 1.

August

Maine

17 – 20

Katahdin Excursion

Society members will spend three nights and two days in Baxter State park. Participants can hike Mt. Katahdin, watch moose and birds, discuss Thoreau's "Ktaadn" or *The Maine Woods*, and explore the 200,000 acre state park. Registration forms are enclosed with this mailing and can be found on the Web site at www.walden.org/society (click on "Activities" then "Excursions").

Additions to the Thoreau Bibliography

Michael Berger

Anderson, Leslie. "By Your 'Trapelo,' the Locals Will Know You." *Boston Sunday Globe*, 8 Nov. 1998, *NorthWest Weekly* section, 1, 12-13. Guidance on pronunciation of "Thoreau" and "Alcott," with speculation on evolution of pronunciation by Thoreau's forebears. See also James Dawson, "A Pronouncing Guide to the Name Thoreau," *TSB* 191 (Winter 1990).

Berger, Michael Benjamin. *Thoreau's Late Career and* The Dispersion of Seeds: *The Saunterer's Synoptic Vision.* Rochester, N.Y: Camden House, 2000. Examines scientific and literary features of Thoreau's ecological treatise, *The Dispersion of Seeds*, published for the first time in 1993. Further examines the epistemology of Thoreau's late career in his blending of empiricism and transcendentalism.

Conway, Daniel W. "Answering the Call of the Wild: Walking with Bugbee and Thoreau." *In Wilderness and the Heart: Henry Bugbee's Philosophy of Place, Presence, and Memory*, edited by Edward F. Mooney. Athens: U of Georgia P, 1999. Conway traces "the provenance of *The Inward Morning* [by Bugbee] to marching orders issued by Thoreau."

Craig, Edward, ed. *Concise Routledge Encyclopedia of Philosophy.* London: Routledge, 2000. Includes entry on Thoreau by Timothy Gould; see related Notes and Queries item.

Ells, Stephen. *The Seasons in Estabrook Country.* Lincoln, Mass.: Privately printed by author, 2000. See article in the last number of the *Bulletin*, or contact the Shop and Walden Pond, for purchase instructions. Harvard professor and noted naturalist E. O. Wilson observes about this book: "*The Seasons in Estabrook Country* [is] a wonderful interleaving of Thoreauviana. The sense of place, nature, history, and heritage it encompasses are what is badly needed everywhere, to save the land—to save ourselves. . . . Estabrook is a place not just of soil and rock and trees but also of the mind."

Erisman, Fred. "Thoreau, Alcott, and the Mythic West." *Western American Literature* (fall 1999): 302-15.

Foster, David R. *Thoreau's Country: Journey through a Transformed Landscape.* Review: *Appalachia* n.s. 52.4 (15 December 1999): 138-42. Reviewed by Lucille Daniel.

Friesen, Victor Car. "Thoreau and Zane Grey's The Vanishing American." *Zane Grey Review* 14, no. 6 (October 9): 13-19. First published in *Concord Saunterer* 6 (1998): 169-76.

Hahn, Stephen. *On Thoreau.* Belmont, Calif.: Wadsworth, 2000. A volume in the new "Wadsworth Philosophers Series," along with titles on such thinkers as Socrates, Kant and Freud, designed to "provide a brief and accessible insight into the ideas of major philosophers throughout history." Described as follows by Philip Cafaro, Assistant Professor in the Department of Philosophy, Colorado State University: "Hahn takes Thoreau seriously as a philosopher, exploring his ideas in ethics and political philosophy, but also in epistemology, philosophy of language, psychology and other areas. Notes interesting parallels between Thoreau and other philosophers, such as Hume and Wittgenstein; and also Thoreau as anticipating certain postmodernist themes of particularity, contextualism and multiple truths, while still retaining a robust faith in the value of the pursuit of capital-T Truth about capital-R Reality. Thoreau, says Hahn, is less interested in teaching truths than spurring us on to think for ourselves. An introductory section looks at 'Thoreau's Life and Thought.' This is followed by a long discussion of *Walden*, and shorter chapters on Thoreau's social reform writings and his natural history works."

Hedge, Frederic Henry. "The Transcendentalists and the Dial." *Boston Evening Transcript*, 11 Jan. 1867, p. 1, col. 4. A retrospective, originally published in the *Christian Examiner*, touching briefly on the various currents flowing into the Transcendentalist movement, the founding and short life of *The Dial*, the fading of the movement, and the failed experimental community at Brook Farm. Hedge mentions the four volumes of *The Dial* as among the prized treasures of his library, and names in particular Emerson, Parker, Fuller, and Thoreau as notable contributors.

Johnson, Donald B. *Henry Hikes to Fitchburg.* Boston: Houghton Mifflin Company, 2000. Inspired by a passage from *Walden*, this illustrated story follows two friends (bears) who have different approaches to life. When the two agree to meet one evening in Fitchburg, which is thirty miles away, each decides to get there in his own way and as a result have decidedly different experiences. The bear named Henry sets off straightaway and enjoys a day's walk full of interest, while his companion works to earn train fare before setting off toward their common destination. Each pair of facing pages in the book shows the bears at simultaneous stages of their respective journeys. Recommended for ages 5 to 8. Johnson is a freelance illustrator who lives in New Hampshire. A fan of Thoreau since college, he wrote *Henry Hikes to Fitchburg* after a recent rereading of *Walden*. See related item in Notes and Queries.

Luhrs, Janet. *The Simple Living Guide.* New York: Broadway Books, 1997. Excerpt dealing with Thoreau appears in *Drive: The Magazine from Subaru* (Winter 2000). Archived on the web at http://www.subaru.com/news/index.html, click on "Drive," then "Simple Living." The author is editor of a quar-

terly newsletter, *Simple Living: The Journal of Voluntary Simplicity.*

Netzley, Patricia D. *Environmental Literature: An Encyclopedia of Works, Authors, and Themes.* Santa Barbara, Calif.: ABC-CLIO, 1999. Includes entry on Thoreau.

Nickles, Nina. "Biographer Chronicles Life of Nature Writer, Scientist Rachel Carson." *Lincoln Journal*, 29 April 1999, 3. Covers environmental historian and Carson biographer Linda Lear's talk of April 20 in the "Writing for Nature" series before members of the Thoreau Society and others. In addition to speaking about Carson, Lear paid homage to the editor of *Silent Spring*, the late Paul Brooks, who encouraged Lear to write her biography of Carson, *Rachel Carson: Witness for Nature.*

Paterson, William Romaine. "Thoreau: The Man and His Book." *Glasgow* [Scotland] *Herald*, 12 July 1917. Found laid into an old volume of Thoreau's writings; note the anniversary date.

Petrulionis, Sandra Harbert. "Editorial Savoir Faire: Thoreau Transforms His Journal into "Slavery in Massachusetts.," *Resources for American Literary Study* 25, no. 2 (1999): 206-31.

Smith, Harmon. *My Friend, My Friend.* Review: *Choice* (January 2000): 937.

Steffen, Colleen. "Oh, Henry!: AU Prof Finds Great Satisfaction by Following in Footsteps of Famous Writer." *Anderson* [Ind.] *Herald-Bulletin*, 13 Aug. 1997, Lifestyles section. Profile of Anderson University English professor Kevin Radaker and his live performances enacting Thoreau, including summer gigs traveling and performing in the midwest with the Heartland Chautauqua and the Great Plains Chautauqua Society.

Thoreau, Henry D. "Autumnal Tints." *Portsmouth Journal of Literature & Politics*, 4 October 1862, p. 1. col. 6. Excerpt from original October 1862 *Atlantic Monthly* printing of AT.

——. *Breviario para ciudadanos libres.* Barcelona, Spain: Peninsula, 1999. The first anthology of quotes from Thoreau to be published in Spanish. Similar to the English volume *Simplify, Simplify.* Includes quotations from lesser-known works unavailable in Spanish, such as "Paradise (To Be) Regained" and "A Walk to Wachusett."

——. *Wild Fruits.* Reviews: *Orion*, winter 2000; *January Magazine*, February 2000; Amazon.com, 4 February 2000 (Reader); *Morning Star-Telegram* (Fort Worth, Texas), 6 February 2000; *Kansas City Star*, 13 February 2000; *The Spectator* [London], 19 February 2000; *The Observer* [London], 20 February 2000; *The Atlantic Unbound*, 8 March 2000; *Democrat & Chronicle* (Rochester, New York), 19 March 2000; *The New Republic*, 27 March 2000; *The Maine Times*, 30 March-5 April 2000; *Thoreau Society Bulletin*, winter 2000; *The Herb Quarterly*, spring 2000.

Turner, Greg. "Non-profit Trust Is Sole Bidder on Thoreau Birthplace." *Lincoln Journal*, 15 April 1999, 14. On the Thoreau Farm Trust, led by Society member Joe Wheeler.

Wilson, Eric. *Emerson's Sublime Science.* New York: St. Martin's Press, 1999.

——. *Romantic Turbulence: Chaos, Ecology, and American Space.* New York: St. Martin's Press, 2000. Traces "the chaotic undercurrents of European Romanticism found in Goethe's science and Schelling's philosophy" through the writings of the American Romantics Emerson, Fuller, Melville, Thoreau, and Whitman, showing how the Americans were practicing "an ecological poetics, translating the energies of their habitat into living compositions."

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